

CATALOGUE
OF
A VERY CHOICE AND REMARKABLE COLLECTION OF
OLD MASTER DRAWINGS

THE PROPERTY OF
THE MARQUESS OF LANSDOWNE, K.G.
of Lansdowne House, Berkeley Square, W.

TOGETHER WITH A CHOICE SELECTION OF
DRAWINGS BY ENGLISH MASTERS

FROM THE COLLECTION OF
J. P. HESELTINE, ESQ.
of 196, Queen's Gate, London, S.W.

and comprising Magnificent Examples of the Work of

F. BAROCCIO	CLAUDE LORRAIN	GUIDO RENI
F. BOUCHER	BERNARDINO LUINI	P. P. RUBENS
A. CANALETTO	SIMONE MARTINI	J. V. RUISDAEL
ANDREA DEL CASTAGNO	A. VAN OSTADE	JAN STEEN
CORREGGIO	PARMIGIANO	G. TER BORCH
F. GUARDI	N. POUSSIN	W. VAN DER VELDE
GUERCINO	RAPHAEL	DA VINCI
HANS HOLBEIN	REMBRANDT VAN RIJN	SIR A. VAN DYCK

ALSO MASTERS OF THE ENGLISH SCHOOL, *including*

R. P. BONNINGTON	J. FLAXMAN, R.A.	A. STEVENS
E. E. BARNEY	W. HOGARTH, R.A.	T. STOTHARD, R.A.
WILLIAM COLLINS	J. HOPNER, R.A.	J. M. W. TURNER, R.A.
J. CONSTABLE, R.A.	SIR T. LAWRENCE, P.R.A.	R. WESTALL, R.A.
J. S. COTMAN	SIR J. MILLAIS, P.R.A.	J. MCN. WHISTLER, R.A.
J. DOWNMAN, A.R.A.	G. MORLAND	SIR DAVID WILKIE, R.A.
H. EDRIDGE, A.R.A.	T. ROWLANDSON	R. WILSON, R.A.

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(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

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On THURSDAY, the 25th of MARCH, 1920,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

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- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased will be immediately put up again and re-sold.
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Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEY, WILKINSON & HODGE,

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PREFACE.

THAT England's private collections of Works of Art always have surprises in store is by now a fact familiar to all students, and one of the latest illustrations of it is supplied by the magnificent collection of Old Master drawings, belonging to the Marquess of Lansdowne, of which the first section of the following pages contains a catalogue. Other portions of the Art collections belonging to the same owner are, of course very widely known; but the Lansdowne cabinet of drawings has apparently up to now never been referred to in Art literature. It is passed over in silence alike by the assiduous Dr. Waagen in his comprehensive inventory of English private collections, and by every other writer on Art; and yet the contents of this cabinet are of a nature to provide profound interest to students and lovers of Art.

Of the circumstances under which this choice collection was brought together little seems to be known. In its main parts it was probably formed during the first half of the 19th century, and among the collections to which the drawings can trace their pedigree, are several of the most remarkable cabinets of the 17th, 18th and early 19th centuries, *e.g.* those of Sir Peter Lely, P. H. Lankrink, Sir Joshua Reynolds, J. Richardson, Sen. and Jun., T. Dimsdale, J. Barnard, Lord Spencer, Count de Fries, and Sir T. Lawrence.

On the present occasion, it is only possible briefly to draw attention to some of the principal items of the collection. The representation of the Italian School begins remarkably early, with the extremely interesting and rare Simone Martini sheet (No. 38); and of other Italian drawings of outstanding quality may be mentioned the Andrea del Castagno (No. 15); the

two Correggios (Nos. 16 and 18); the Luini (No. 36); the Parmigianino (No. 45); the two Canales (Nos. 13 and 14) and the Guardis (Nos. 20 and 21). Among the French drawings, attention is particularly attracted by the superb Poussin (No. 46), and the series of Boucher drawings. The drawings traditionally assigned to Holbein (Nos. 29 and 30) are two German examples of unusual quality and interest. Of the Flemish Masters, Rubens and Van Dyck are both represented by drawings of high excellence (notably Nos. 62, 63, 79, 80); whilst students turning with eagerness to the small group of unrecorded Rembrandts (Nos. 53 to 56) will not be disappointed, the Portrait of a Man taking rank among the most important late drawings by the Master. Other distinguished Dutch 17th century draughtsmen are present as well, the most interesting case being perhaps that of G. Terburg, of whose work two specimens are included (Nos. 71 and 72).

The series of English drawings belonging to Mr. J. P. Heseltine, which follows in the catalogue the collection of Lord Lansdowne's drawings, is, as is well known, only a section of what was unquestionably the most choice and extensive cabinet brought together during the second half of the 19th century. Most deceased English draughtsmen of distinction are represented in the series, and it may be confidently asserted that there is not a drawing present which is not of interest, either as a fully characteristic specimen of the Master, or else as showing him in an unsuspected and fascinating aspect.

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L. BACKHUYSEN.

1631-1708.

LOT

- 1 A Jetty on the Sea Shore with ships at large
Indian ink wash $6\frac{1}{2}$ by $9\frac{1}{4}$ in. ($16\frac{1}{2}$ by $23\frac{1}{2}$ cm.)
Signed Backs, 1664

FEDERIGO BAROCCIO.

1528-1612.

- 2 Head of a Young Boy with curly hair, from life
Black and red chalk on brownish paper
 $9\frac{3}{4}$ by $7\frac{1}{2}$ in. (25 by 19.2 cm.)

* * It is possible that this is a study for the head of the Infant Christ in the "Madonna di San Giovanni Evangelista" now in the Pinacotheca at Urbino. It is an early work of Baroccio, about 1555.

BORGOGNONE.

Jacques Courtois or Jacopo Cortese, called Il Borgognone. 1621-1676.

- 3 A Cavalry Battle
Indian ink $11\frac{1}{4}$ by $18\frac{3}{4}$ in. (29 by 47½ cm.)

F. BOUCHER.

1703-1770.

- 4 A Youth reclining supported on his left hand and pointing upwards with right hand ; facing left

Black chalk heightened with white on grey paper

12 $\frac{3}{4}$ by 19 $\frac{1}{2}$ in. (32 $\frac{1}{2}$ by 50 cm.)

F. BOUCHER.

1703-1770.

- 5 A Girl reclining viewing full face, head slightly turned to left ; two roses in the foreground

Black chalk heightened with white on blue paper

12 by 19 in. (30 by 48 cm.)

F. BOUCHER.

1703-1770.

- 6 A Woman standing, apparently a study for Rhetoric

Black chalk heightened with white on blue paper

17 by 12 $\frac{3}{4}$ in. (43 by 32 cm.)

F. BOUCHER.

1703-1770.

- 7 Pastoral: A youth seated fishing ; behind him a girl standing holding a basket

Black chalk heightened with white on grey paper

12 $\frac{3}{4}$ by 8 $\frac{1}{2}$ in. (32 by 22 cm.)

F. BOUCHER.

1703-1770.

- 8 A Naked Woman reclining, profile to the right, the left knee raised


Black chalk heightened with white on grey paper

11 by 16 in. (28 by 41 cm.)

[See ILLUSTRATION].







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F. BOUCHER.

1703-1770.

- 9 A Naked Woman, seen from behind, reclining on couch, her arms forward; profile to right

Black chalk heightened with white on grey paper

10½ by 15½ in. (27 by 39 cm.)

Signed F. Boucher

Mounted by Glomy, stamped G.

[See ILLUSTRATION].

F. BOUCHER.

1703-1770.

- 10 Two Women, one on either side of a vase from which water flows; study for decoration

Black chalk heightened with white on light brown paper

10½ by 15½ in. (27 by 39 cm.)

Signed F. Boucher

Mounted by Glomy, stamped G.

F. BOUCHER.

1703-1770.

- 11 A Child standing in the attitude of a sculptor before a bust of a young girl, who resembles a daughter of Boucher; study for decoration

Black chalk

10½ by 12½ in. (27 by 32 cm.)

Signed and dated F. Boucher, 1761

Mounted by Glomy, and stamped Glomy and G.

[See ILLUSTRATION].

F. BOUCHER.

1703-1770.

- 12 A Woman seated beside a cradle, feeding with a small spoon her naked baby reclining on her knees; a girl standing behind; cat in foreground on right

Black chalk heightened with white on blue paper

13 by 13 in. (33 by 33 cm.)

ANTONIO CANAL, CALLED CANALETTO.

1697-1768.

13 A Landscape composition

Pen and bistre, washed with Indian ink

10 by 15 in. (25½ by 38 cm.)

[See ILLUSTRATION].

ANTONIO CANAL, CALLED CANALETTO.

1697-1768.

14 A View of a Ruined Tower ; in the distance a bridge

Reed pen and wash, bistre and Indian ink

10½ by 16½ in. (28 by 43.5 cm.)

Signed Antonio Canal, del.

[See ILLUSTRATION].

ANDREA DEL CASTAGNO.

1410 (?) - 1457.

15 Studies of Two Men hanging ; below, two studies of their legs
on a rather larger scale*Pen and ink*

10¼ by 7¼ in. (26.2 by 18 cm.)

- * * This is a drawing of great historical interest, and represents the conspirators who were hung during the Albizzi conspiracy in 1435. Vasari relates the circumstance of the employment of Andrea Castagno to commemorate this event, but, according to modern research, he mistakes the Pazzi for the earlier Albizzi conspiracy.

[See ILLUSTRATION].

CORREGGIO.

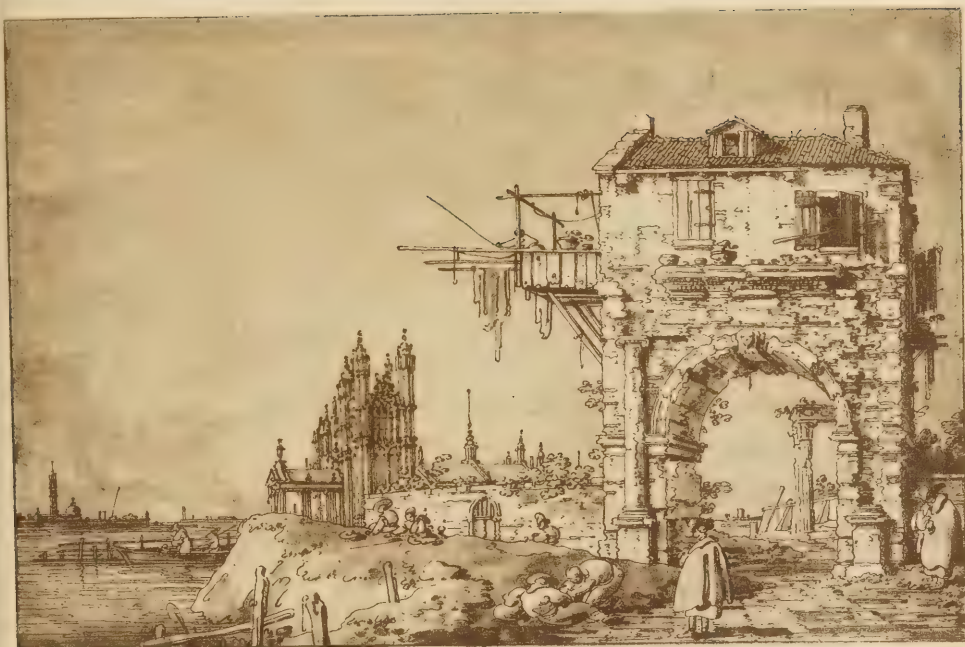
1494-1534.

16 A Study for the Marriage of St. Catherine

Red chalk, the heads worked in bistre

Arched top ; 12¾ by 10 in. (33 by 26 cm.)

[See ILLUSTRATION].



No. 13.



No. 14.



No. 15.



No. 16.



No. 18.

CORREGGIO.

1494-1534.

- 17 A Head of a beautiful young Woman looking downwards to the left

*Red and black chalk, the hair heightened with a yellow tone,
on grey paper* 8 by 6 in. (20 by 15½ cm.)

* * The old attribution to Correggio is not confirmed by comparison with known drawings by that master; neither is it easy to suggest another hand; it is not impossible that it is by Carlo Dolci (1616-1686).

CORREGGIO.

1494-1534.

- 18 A Head of a Young Woman to left looking down

Black chalk on grey paper
Size irregular, 11 by 10 in. (28 by 26 cm.)

[See ILLUSTRATION].

FRANCESCHINI (CAVALIERE MARC ANTONIO).

1648-1729.

- 19 A Design for a decorative medallion

Pen and sepia with wash 7 by 7 in. (17 by 17 cm.)

This drawing was engraved in the XVIIIth Century by Captain Baillie.

* * Collection—John Barnard.

FRANCESCHINI (CAVALIERE MARC ANTONIO).

1648-1729.

- 20 A similar Design for a decorative medallion

Pen and sepia with wash 7 by 7 in. (17 by 17 cm.)

This drawing was engraved by Captain Baillie in the XVIIIth Century.

* * Collection—John Barnard.

FRANCESCO GUARDI.

1712-1793.

21 A View in Venice

Pen and bistre wash 8 by $16\frac{3}{4}$ in. (20.5 by 42 cm.)

[See ILLUSTRATION].

FRANCESCO GUARDI.

1712-1793.

22 Interior of a high vaulted Cloister, with an open door in the distance

Pen and bistre wash 10 by $7\frac{1}{4}$ in. (26 by 18 cm.)

[See ILLUSTRATION].

FRANCESCO GUARDI.

1712-1793.

23 A View on the Grand Canal in Venice with numerous gondolas

Pen and bistre wash $10\frac{3}{4}$ by $10\frac{1}{4}$ in. (27 by 26 cm.)

GUERCINO (GIOVANNI FRANCESCO BARBIERI).

1591-1666.

24 A Man breaking-in a horse

Reed pen and bistre wash $7\frac{1}{2}$ by $10\frac{1}{2}$ in. (19 by 26½ cm.)Signed "di Gio Fran^{co}. Barbieri da Cento"

* * * Collection—Thomas Dimsdale.

GUERCINO.

1591-1666.

25 Jacob and Laban

Red chalk $11\frac{1}{2}$ by $8\frac{1}{2}$ in. (29 by 21½ cm.)

* * * Collection—Comte de Fries.



No. 21.



No. 22.

GUERCINO.

1591-1666.

- 26 A Study of a Woman in profile to the left, nursing a baby
Pen and bistre $7\frac{1}{4}$ by $8\frac{1}{4}$ in. ($18\frac{1}{2}$ by 21 cm.)

GUERCINO.

1591-1666.

- 27 A Bird-catcher, standing holding a bird in a cage in the right hand and a long staff in his left
Pen and bistre $9\frac{3}{4}$ by 5 in. (25 by 13 cm.)

GUERCINO.

1591-1666.

- 28 A Study of a Baby lying on a bed in swaddling clothes ; charming study from nature
Bistre-pen and wash $3\frac{3}{4}$ by $4\frac{1}{2}$ in. (9.6 by 11.3 cm.)

* * * Collection—Comte de Fries.

GUERCINO.

1591-1666.

- 29 Two Heads on one mount :
 On the left, a young girl facing to right and wearing a hat
 $3\frac{1}{2}$ by $3\frac{1}{2}$ in. (9 by $8\frac{1}{2}$ cm.)
 On the right, a boy facing to left and holding a bird on the first finger of his right hand $3\frac{1}{2}$ by $3\frac{1}{2}$ in. ($8\frac{1}{2}$ by $8\frac{1}{2}$ cm.)
Pen and ink

HANS HOLBEIN.

1497-1543.

- 30 A Head of a bearded Man in profile to the left ; he wears a singular cap, apparently of leopard's skin
Black and red chalk Circular, diameter $12\frac{1}{2}$ in. (32 cm.)

* * * This drawing was formerly in the collection of Sir Thomas

Lot 30—*continued*.

Lawrence, where it was attributed to Albert Dürer. It is thus described in the Woodburn catalogue: "Portrait in profile evidently from the life of a man with a dark beard in a singularly formed ornamented cap; this very expressive head is executed in coloured chalks and produces an effect equal to a painting. Superb."

[*See ILLUSTRATION*].

HANS HOLBEIN.

1497-1543.

31 A Study of the Head of an elderly Man facing to the right

Red and black chalk $6\frac{1}{2}$ by $5\frac{1}{2}$ in. ($16\frac{1}{2}$ by $13\frac{1}{2}$ cm.)

* * This was bought by Lord Lansdowne from Sir Uvedale Price's collection, with the following inscription: "Holbein. Given to me by Sir William Hamilton at Naples in 1768. It was given to him by Lady Betty Germain and was part of the Arundel collection which she inherited." In the top right-hand corner the letter H can be read, and before it traces of another letter erased; these traces suggest the letter W, in which case the drawing may be by Wolfgang Huber; drawings by him not unlike in execution exist at Dresden and at the Louvre, Paris; the latter is signed W. H.

[*See ILLUSTRATION*].

ITALIAN SCHOOL.

XVIIth Century.

32 Abraham sacrifices Isaac

Red chalk 11 by $7\frac{1}{2}$ in. (28 by 19 cm.)

* * Collections—Richard Holditch; Lord Spencer.

GENOESE SCHOOL.

33 A large Composition of uncertain subject

Reed pen and bistre 9 by 11 in. (22 by 28 cm.)

Inscribed in right hand lower corner P . . . Genovese

* * Collection—Richardson the elder; Sir Joshua Reynolds.



No. 30.



No. 31,



DA VINCI.

1452-1519.

- 34 Caricature Head to left, wearing a cap

Pen and bistre on brown paper 4 by $3\frac{1}{4}$ in. ($10\frac{1}{2}$ by 8 cm.)

Inscribed in old writing 73

DA VINCI.

1452-1519.

- 35 Caricature Head to right

Pen and bistre on brown paper 4 by $3\frac{1}{4}$ in. (10 by $8\frac{1}{2}$ cm.)

Inscribed in old handwriting 71

DA VINCI.

1452-1519.

- 36 Three Old Men's Heads

Red and black chalk 11 by $13\frac{1}{2}$ in. (28 by 34 cm.)

JAN LIEVENS.

1607-1674.

- 37 View on a Canal with barges

Pen and bistre wash on Japanese paper $4\frac{3}{4}$ by $7\frac{1}{2}$ in. (12 by 19 cm.)

* * * Collection—Nieuwenhuys

[See ILLUSTRATION].

CLAUDE LORRAIN.

1600-1682.

- 38 View of a Seaport at Sunrise

Pen and indian ink wash $4\frac{3}{4}$ by $7\frac{1}{4}$ in. (12 by $18\frac{1}{2}$ cm.)

Inscribed Claude Lor. fe.

Study for his own etching. *R. Dumesnil*, 15

* * * A similar picture is in the Royal Collection, and was engraved in the "Art Journal," 1859.

BERNARDINO LUINI.

1475-1531.

- 39 A highly-finished Drawing of a Woman carrying a naked child on her right arm, and with the left hand touching the shoulder of a naked boy, who walks beside her

Red chalk 10½ by 7½ in. (27 by 19 cm.)

Inscribed "Bernardinus Louinus Mediol^{is} f."

[See ILLUSTRATION.]

STEFANO MADERNO.

1571-1636.

- 40 Design for the Tomb of S. Cecilia in the Church of S. Cecilia in Rome.

Bistre wash 10¼ by 15 in. (26½ by 38 cm.)

. The legend is that the statue is in the same position as was the body of S. Cecilia when her tomb was opened in 1599.

SIMONE MARTINI.

1283-1344.

- 41 Study on red prepared paper: on one side a standing figure, possibly for the Virgin in a picture of the Annunciation, and an outline head of a youth; on the other side is a study of a head, possibly from the same model, and a study of a leg below the knee in a stirrup

Pen and ink, heightened with white, on red tinted paper
8½ by 6½ in. (21.7 by 16.4 cm.)

Inscribed in old writing, Simone Sanese

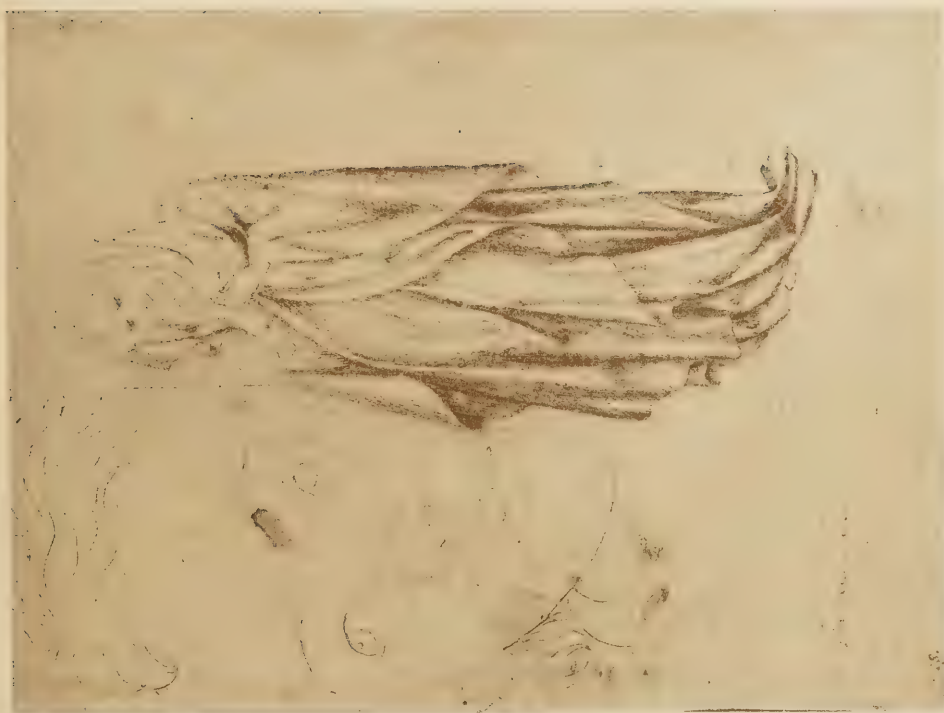
. Collections—Marquis de Lagoy; Comte de Fries.

[See ILLUSTRATION].





No. 41.



No. 41.



No. 42.



No. 43.

A. VAN OSTADE.

1610-1685.

- 42 In front of a cottage two men are engaged cutting up a pig hung by its hind legs; men, women and children are looking on; in the background low buildings, perhaps the booths of a fair

Black chalk and bistre wash $5\frac{1}{4}$ by $7\frac{1}{4}$ in. (13.5 by 18.6 cm.)

Signed A. V. Ostad(e)

[See ILLUSTRATION].

A. VAN OSTADE.

1610-1685.

- 43 Highly-finished Study of an old Man wearing a high-crowned hat

Black and red chalk $3\frac{3}{4}$ by $3\frac{1}{2}$ in. (9.5 by 8.8 cm.)

Signed A. v. O.

[See ILLUSTRATION].

PARMIGIANO.

1504-1540.

- 44 Study for the Virgin and Child seated

Indian ink wash, heightened with white, on prepared red paper $6\frac{1}{2}$ by 4 in. ($16\frac{1}{2}$ by 10 cm.)

* * Collections—Richardson; B. West.

PARMIGIANO.

1504-1540.

- 45 Virgin and Child with St. Joseph

Black and red chalk $6\frac{1}{4}$ by $4\frac{3}{4}$ in. (16 by $12\frac{1}{2}$ cm.)

* * Collection—B.

PARMIGIANO.

1504-1540.

- 46 Cupid seated holding a scarf

Red and black chalk

6 by 4½ in. (15 by 11½ cm.)

* * * Collection—Benjamin West.

PARMIGIANO.

1504-1540.

- 47 A Cupid Flying

Black chalk, on reddish paper 4¾ by 5½ in. (12 by 14 cm.)

* * * Collections—Richardson the younger ; Benjamin West.

PARMIGIANO.

1504-1540.

- 48 Portrait of Himself in profile to the left, and a lady, said to be his mistress, nearly full-face, both seated

Black chalk on grey paper, slightly heightened with white

14 by 9½ in. (36 by 23½ cm.)

* * * From the collections of W. Y. Ottley and Sir Thomas Lawrence. A reproduction of this portrait appears in Ottley's well-known work on the Italian School of Design.

[See ILLUSTRATION].

N. POUSSIN.

1594-1665.

- 49 The Plague

Bistre heightened with white, on brown paper

15 by 10 in. (38 by 26½ cm.)

* * * Collection—Lord Spencer.

[See ILLUSTRATION].



No. 48.





No. 53.

N. POUSSIN.

1594-1665.

- 50 Study for the picture in the Louvre—"The Plague at Azdod.

*Red chalk*9 $\frac{1}{4}$ by 7 in. (25 $\frac{1}{2}$ by 17 $\frac{1}{2}$ cm.)

* * * Collections—Richardson the elder; Lord Spencer, with an inscription on the reverse, signed *J^e* junr., who is Richardson the younger.

N. POUSSIN.

1594-1665.

- 51 "Resurrection"

Bistre wash heightened with white

15 by 21 in. (38 by 54 cm.)

* * * Collection—Lord Spencer.

F. PRIMATICCIO.

1490-1570.

- 52 The Adoration of the Shepherds

*Bistre wash heightened with white*19 $\frac{1}{2}$ by 15 $\frac{1}{2}$ in. (49 by 39 cm.)

* * * Collection—Lord Spencer.

RAPHAEL (SCHOOL OF).

1483-1520.

- 53 Composition of the Virgin and Child with St. Joseph and the infant St. John

*Pen and ink*9 $\frac{1}{2}$ by 8 $\frac{1}{2}$ in. (24 by 22 in.)

* * * This drawing is interesting, as it does not exactly represent any known composition of Raphael now existing. It seems to be a drawing of the time of Raphael, and may represent a composition never carried out or now lost.

[See ILLUSTRATION].

RAPHAEL (SCHOOL OF).

1483-1520.

- 54 Study for a Saint standing, holding a mallet in his left hand and a staff (?) in his right

Reed pen and bistre 15 by 9 in. ($38\frac{1}{2}$ by $22\frac{1}{2}$ cm.)

RAPHAEL (AFTER).

1483-1520.

- 55 The Prophet Isaiah

Bistre wash heightened with white
 $14\frac{1}{2}$ by $9\frac{3}{4}$ in. (37 by $24\frac{1}{2}$ cm.)

* * * Collection—Lord Spencer.

REMBRANDT.

1606-1669.

- 56 Study of a Man wearing a broad-brimmed hat, standing; a preliminary sketch for the figure on the left, who rises from his chair to address the company, in the celebrated picture (*dated* 1661-1662) of the "Staalmeesters" in Amsterdam

Pen and bistre wash 9 by 7 in. ($22\frac{1}{2}$ by $17\frac{1}{2}$ cm.)

[See ILLUSTRATION].

REMBRANDT.

1606-1669.

- 57 An Interior by lamp-light: on the left hand, before a fireplace, a man seated wearing a hat, reading a book; on the right an old man with his left hand before his eyes in meditation; further to the right a woman prepares a bed

Brush work highly finished in bistre
 $7\frac{1}{2}$ by 10 in. (19 by 25 cm.)

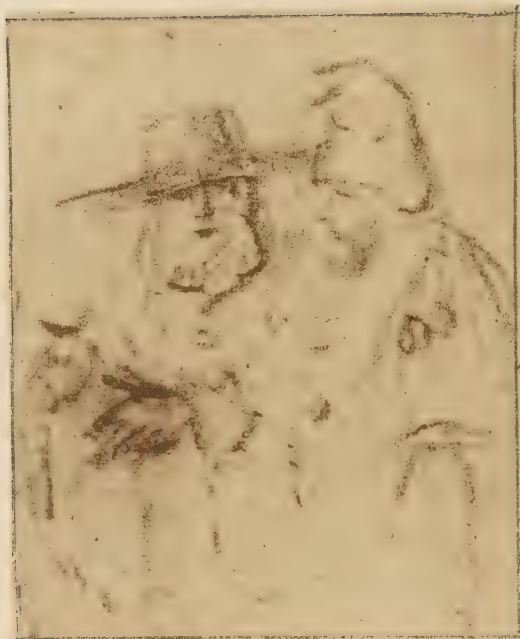
* * * This drawing was engraved by Captain Baillie in the XVIIIth Century.

[See ILLUSTRATION].



No. 56.





No. 58.



No. 59.

REMBRANDT.

1606-1669.

58 Two Men conversing

Charcoal $3\frac{1}{4}$ by $2\frac{3}{4}$ in. ($8\frac{1}{2}$ by 7 cm.)

[See ILLUSTRATION].

REMBRANDT

1606-1669.

59 Study of a Lion, standing, facing to right

Reed pen and bistre wash $3\frac{3}{4}$ by $5\frac{1}{4}$ in. (9 by $13\frac{1}{2}$ cm.)

* * * Collection—Goll van Falkenstein.

[See ILLUSTRATION].

GUIDO RENI.

1575-1642.

60 Study for a Combat of two Amorini

*Black and red chalk*6 by $8\frac{1}{2}$ in. (15 by 21 cm.)

SIR JOSHUA REYNOLDS (AFTER GUERCINO).

61 A Study apparently for the Virgin in an Annunciation

 $9\frac{1}{4}$ by $7\frac{1}{2}$ in. (23 by 19 cm.)

B Study of a Woman wearing a high Oriental cap, profile to left

 $7\frac{1}{2}$ by 8 in. (19 by 20 cm.)

C A Youth looking upwards

 $6\frac{3}{4}$ by 6 in. (17 by $15\frac{1}{2}$ cm.)

D Youth, standing, nude, holding a towel

8 by $7\frac{1}{2}$ in. ($20\frac{1}{2}$ by $19\frac{1}{2}$ cm.)*All pen and bistre*

* * * From the collection of Benjamin West, P.R.A. This is an old attribution, and is probably correct.

SEBASTIAN RICCI.

1659-1734.

62 Healing the Sick

Red chalk and bistre wash $14\frac{1}{2}$ by $14\frac{1}{2}$ in. (38 by 38 cm.)

HENDRIK RIETSCHOOF.

Circa 1687-1746.

63 A Storm at Sea near a rocky coast, with several ships in distress.

A bale of goods floating in the sea is inscribed HR

Indian ink wash $7\frac{3}{4}$ by $10\frac{3}{4}$ in. ($19\frac{1}{2}$ by $27\frac{1}{2}$ cm.)

* * The monogram HR has been identified by Mr. A. M. Hind, of the British Museum, to be that of Hendrik Rietschoof; a drawing by him signed in full HRietschoof is reproduced in the collection of Fairfax Murray, 1st series, no. 163, now J. P. Morgan's collection.

GIULIO ROMANO.

1492-1546.

64 Moses receiving the Ten Commandments

Bistre wash $10\frac{1}{2}$ by $7\frac{3}{4}$ in. ($26\frac{1}{2}$ by $19\frac{1}{2}$ cm.)

* * Collections — Sir Peter Lely; Richardson the elder; Benjamin West.

P. P. RUBENS.

1577-1640.

65 Study of the Head of a Young Woman; she wears a close-fitting white cap

Black and red chalk on buff-coloured paper $6\frac{1}{4}$ by $5\frac{1}{4}$ in. (16 by 13.5 cm.)

[See ILLUSTRATION.]

P. P. RUBENS.

1577-1640.

66 Head of a bearded Man

Black chalk 12 by $7\frac{3}{4}$ in. (31 by 20 cm.)

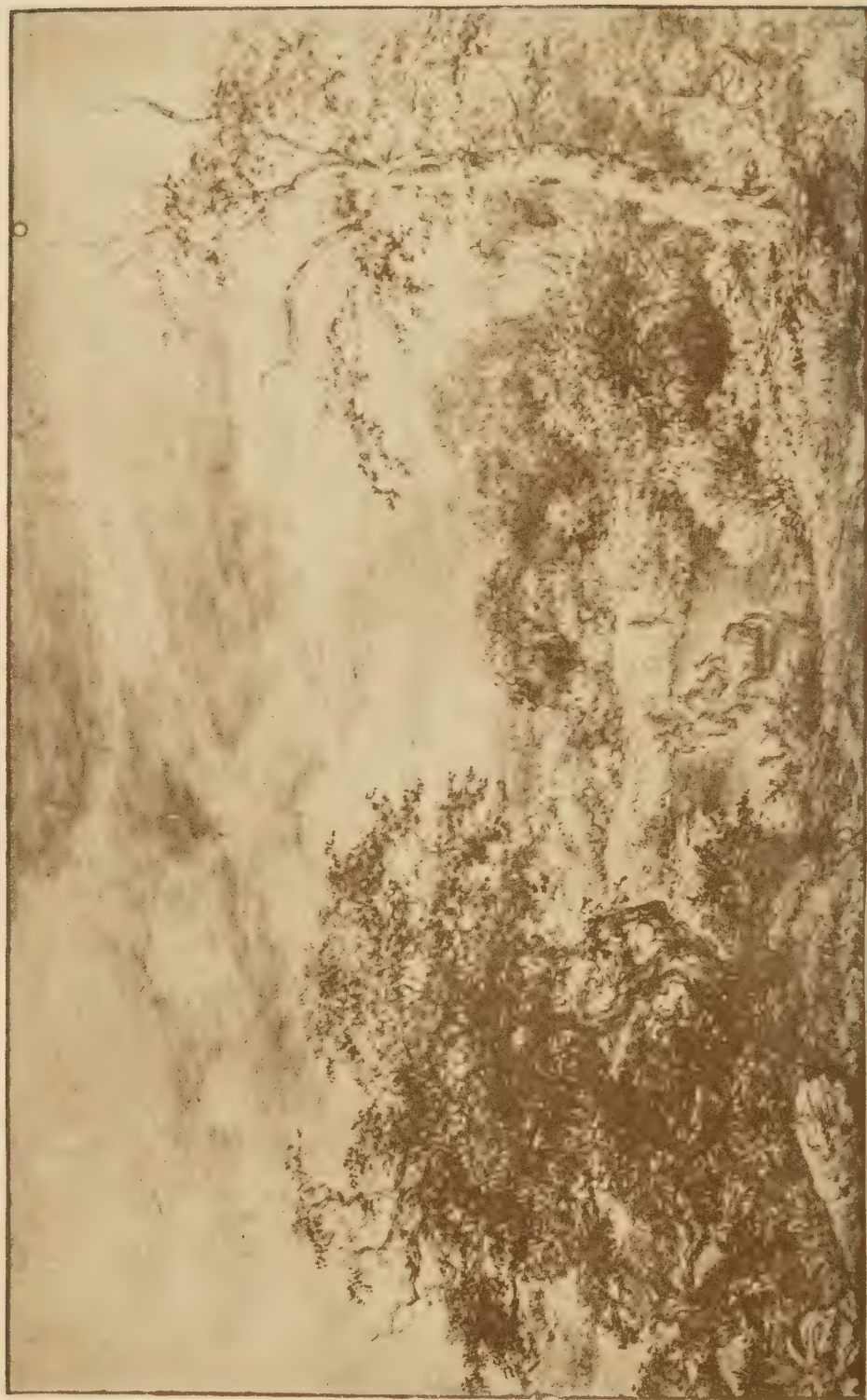
[See ILLUSTRATION].



No. 65.



No. 66.



J. v. RUISDAEL.

1628-1682.

- 67 A Woodland Scene in an undulating country, with a wagon crossing a ford

Brush work in indian ink $6\frac{1}{2}$ by $10\frac{1}{4}$ in. (16 by 26 cm.)

Signed with monogram *FR*

[See ILLUSTRATION].

J. v. RUISDAEL.

1628-1682.

- 68 A Rocky Pass

Indian ink $13\frac{1}{4}$ by 18 in. (34 by 46 cm.)

* * * Collection—Comte de Fries.

F. SALVIATI.

1510-1563.

- 69 Various sketches

Pen and bistre wash $13\frac{1}{2}$ by $10\frac{3}{4}$ in. (34 by 27 cm.)

DEL SARTO.

1486-1531.

- 70 St. John Preaching

Oil sketch en grisaille $8\frac{1}{2}$ by 6 in. (21 by 15 cm.)

* * * Compare the fresco in grisaille in the Cloister of the Scalzi at Florence.

BARTOLOMEO SCHIDONE.

1560-1616.

- 71 Marriage of St. Catherine

Pen and bistre $10\frac{1}{2}$ by $7\frac{3}{4}$ in. (26 $\frac{1}{2}$ by 20 cm.)

* * * Collection—R. Cosway.

BARTOLOMEO SCHIDONE.

1560-1616.

72 The Agony in the Garden

Reed pen and bistre wash $12\frac{1}{4}$ by $8\frac{3}{4}$ in. (31 by 22 cm.)

* * * Collection—Benjamin West.

ITALIAN SCHOOL.

73 Two Men, in 15th century costume, walking to the right

 $8\frac{1}{2}$ by $4\frac{3}{4}$ in. (21.5 by 12 cm.)

JAN STEEN (ATTRIBUTED TO)

1626 (?) - 1679.

74 A Quakers' Meeting

Pen and bistre wash $10\frac{1}{2}$ by 7 in. (27 by $17\frac{1}{2}$ cm.)

* * * This drawing has been ascribed to Egbert van Heemskerk, jun. (1645-1704), who painted several pictures of Quaker subjects. Compare the similar picture at Hampton Court.

[See ILLUSTRATION].

G. TER BORCH.

1617-1681.

75 Study of an Old Woman wearing a cap : full-face slightly to left

Indian ink and black chalk heightened with white on blue paper $3\frac{3}{4}$ by $3\frac{1}{2}$ in. (9.8 by 8.5 cm.)

Signed G. T. Borch, 1661

* * * The same model appears in the picture at St. Petersburg, "Un verre de limonade," No. 870.

[See ILLUSTRATION].



No. 75.



5-18-18

No. 76

G. TER BORCH.

1617-1681.

- 76 Study of an Old Woman's Head wearing a cap: she is nearly full-face, looking to the right

Black chalk heightened with white on blue paper

$5\frac{1}{2}$ by $4\frac{1}{4}$ in. (14.2 by 10.5 cm.)

Signed G. T. Borch, 1664

[See ILLUSTRATION].

W. VAN DE VELDE.

1633-1707.

- 77 The Return of a large Man-of-War surrounded by pleasure boats and small yachts, on board which the people raise their hands as if cheering

Indian ink wash $8\frac{1}{2}$ by $12\frac{1}{4}$ in. (22 by 31 cm.)

Signed, in brownish colour, W. V. de Velde

W. VAN DE VELDE.

1633-1707.

- 78 Seascape, with various ships

Pen and wash $6\frac{3}{4}$ by 16 in. (17 by 40.5 cm.)

W. VAN DE VELDE.

1633-1707.

- 79 View of a large expanse of water, with small sailing boats

$6\frac{1}{4}$ by 16 in. (16 by 40.5 cm.)

. The following inscriptions are in the handwriting of the painter:

Below, hier moeten de Sware Schepen pafferen die na Teffel willen

Above, In left-hand corner, No. 12a: on the right, dat Torentje dat men daar over ziet hiet Engt. het val van Urck is Schording-achtig.

W. VAN DE VELDE.

1633-1707.

- 80 Man-of-War firing a salute, surrounded by ships and boats

Pen and bistre washed 5 by 18½ in. (13 by 47 cm.)* * Collection—Joseph van Haacken, *alias* Hawkins.

W. VAN DE VELDE.

1633-1707.

- 81 Slight Sketch of Ships

Reed pen and Indian ink wash 5½ by 7¼ in. (13½ by 18 cm.)

[See ILLUSTRATION].

W. VAN DE VELDE.

1633-1707.

- 82 A Calm Sea with ships

Pen and bistre, washed with indian ink

3¾ by 7½ in. (10 by 19 cm.)

Signed W. V. V. I.

[See ILLUSTRATION].

SIR A. VANDYCK.

1599-1641.

- 83 Study of Armour

Water-colour heightened with white

14¾ by 9¾ in. (37.5 by 25 cm.)

Collection—P. H. Lankrink.

* * Another study by Vandyck, apparently of the same suit of armour, but seen from the front, is in the collection of Mr. H. Oppenheimer.

[See ILLUSTRATION].



No. 81.



No. 82.



PH.



No. 87.



No. 85.



No. 84.

SIR A. VANDYCK.

1599-1641.

- 84 Study of a Man about to mount a horse

*Red and black chalk slightly washed*10 by 9 in. ($25\frac{1}{2}$ by 22 cm.)

* * The is a study in oil for the horse in the National Gallery.

[See ILLUSTRATION].

SIR A. VANDYCK.

1599-1641.

- 85 A Mounted Soldier

Pen and bistre wash $9\frac{1}{4}$ by $7\frac{3}{4}$ in. (23 by 20 cm.)

[See ILLUSTRATION].

SIR A. VANDYCK.

1599-1641.

- 86 A General about to mount his horse, surrounded by other figures

Indian ink wash $9\frac{3}{4}$ by $17\frac{1}{4}$ in. (25 by 44 cm.)

CORNELIUS VISSCHER.

1610-1670.

- 87 Head of a Young Man

Red and black chalk, in an oval $9\frac{1}{2}$ by $7\frac{3}{4}$ in. ($24\frac{1}{2}$ by $19\frac{1}{2}$ cm.)

[See ILLUSTRATION].

DANIEL DA VOLTERRA.

1509-1566.

- 88 Study of Soldiers

Pencil on brownish paper $14\frac{3}{4}$ by $8\frac{1}{4}$ in. ($37\frac{1}{2}$ by 21 cm.)

DANIEL DA VOLTERRA.

1509-1566.

89 The Descent from the Cross

Bistre outline washed with blue $16\frac{1}{2}$ by $11\frac{3}{4}$ in. (42 by 29½ cm.)

RENIER NOOMS, CALLED ZEEMAN.

Circa 1623-Circa 1668.

90 Ships at sea

Indian ink 6 by 11 in. (15 by 28 cm.)

TADDEO ZUCCARO.

1529-1566.

- 91 A Scene from his life when a boy: this is apparently part of a series which is, or was, at Thirlestane House, Cheltenham (Sir Thomas Phillipps). In this series Taddeo represents his own life. The moment represented in this drawing is described in Vasari—"So at the age of fourteen he went alone to Rome, where, as he knew no one, he suffered some hardships Accordingly he went to Francesco, called Il Sant' Agnolo, who did grotesques by day for Picrino del Vaga, and recommended himself with all humility, hoping that he would obtain help from a kinsman. But Francesco helped him with neither word nor deed, and scolded him severely"

Pen and bistre wash $8\frac{3}{4}$ by 16 in. (22 by 41 cm.)

Signed Zuccaro and on the skirt of the boy Thaddeo.

* * * Collection—Nathaniel Hone.

[See ILLUSTRATION].

FEDERIGO ZUCCHERO.

1543-1609.

92 Two Men's Heads to left

Black and red chalk $8\frac{3}{4}$ by $6\frac{1}{2}$ in. (22 by 16 cm.)



No. 91.

MAGNIFICENT DRAWINGS.

FROM THE COLLECTION OF

J. P. Heseltine, Esq.

of 196, Queen's Gate.

BY MASTERS OF THE ENGLISH SCHOOL.

W. BAILLIE (CAPTAIN BAILLIE).

1723-1810.

93 A Study of an Old Man's Head

Red chalk on vellum $6\frac{1}{4}$ by $4\frac{1}{2}$ in. (59.5 by 11.5 cm.)

With the print by Baillie

* * Dr. Percy collection.

J. H. BENWELL.

1764-1785.

94 Maria; drawing for the print by Bartolozzi, inscribed on the reverse Charlotte Carless, 1807 $3\frac{3}{4}$ by 3 in. (10 by 7.5 cm.)

W. J. BLACKLOCK.

Circa 1740-circa 1780.

95 Brathay Bridge, Ambleside

Water-colour $8\frac{3}{4}$ by $12\frac{1}{2}$ in. (22 by 32 cm.)

* * Dr. Percy collection.

R. P. BONINGTON.

1801-1828.

96 On the Balcony, Venice

Water-colour

7½ by 5½ in. (19 by 14 cm.)

[See ILLUSTRATION].

R. P. BONINGTON.

1801-1828.

97 Verona

Lead pencil on grey paper

10¾ by 7½ in. (27 by 19 cm.)

R. P. BONINGTON.

1801-1828.

98 Honfleur

Lead pencil

8¼ by 11 in. (21 by 28 cm.)

[See ILLUSTRATION].

R. P. BONINGTON.

1801-1828.

99 Honfleur

Lead pencil on buff paper

11 by 9¾ in. (28 by 25 cm.)

H. BRIGHT.

1814-1873.

100 A Study of a Ruined Castle

Black, white and blue chalk on grey paper

15 by 11¼ in. (38 by 28 cm.)

A Sheet of Studies

Black and white chalk on grey paper

11 by 16 in. (27 by 40 cm.) (2)



No. 96.



No. 98.

H. BRIGHT.

1814-1873.

- 101 A View on a Dyke in Marsh land

*Pastel on grey paper*10 $\frac{3}{4}$ by 17 $\frac{1}{2}$ in. (27 by 44 cm.)

G. BUDD.

Circa 1750.

- 102 A View from the Hill in Greenwich Park

*Indian ink wash*7 $\frac{3}{4}$ by 14 $\frac{3}{4}$ in. (19 by 37 cm.)Inscribed "G. Budd delin^t."

* * Dr. Percy collection.

E. F. BURNEY.

1760-1848.

- 103 The Lovers ; book illustration

*Water-colour*4 $\frac{1}{2}$ by 2 $\frac{1}{2}$ in. (11 by 6.5 cm.)

* * Dr. Percy collection.

E. F. BURNEY.

1760-1848.

- 104 A Study of a Young Girl seated, naked, her hair bound with a blue ribbon

*Water-colour*9 by 6 $\frac{1}{4}$ in. (23 by 16 cm.)

* * Dr. Percy collection.

E. F. BURNEY.

1760-1848.

- 105 An Academy Study of a Young Woman standing, her left arm raised

*Water-colour*11 $\frac{1}{4}$ by 6 $\frac{1}{2}$ in. (29 by 17 cm.)

* * Dr. Percy collection.

E. F. BURNEY.

1760-1848.

- 106 An Academy Study of a Young Girl standing
Water-colour 7 by 5 in. (18 by 12 cm.)
 Signed on the reverse
 * * Dr. Percy collection.

SIR A. W. CALCOTT, R.A.

- 107 Two Landscape Studies
Pencil
 5 by 4½ in. (13 by 11 cm.) and 4 by 6 in. (10 by 15 cm.) (2)

C. CATTON.

1728-1798.

- 108 A View of Norwich
Water-colour 4 by 6½ in. (10 by 16 cm.)
 With the print
 * * Dr. Percy collection.

LUKE CLENNELL.

1781-1840.

- 109 A River Scene
Water-colour 5 by 8 in. (13 by 20 cm.)
 Pencil sketch on the reverse

WILLIAM COLLINS.

1788-1847.

- 110 Rustic Courtesy
Water-colour 5¼ by 6¾ in. (13 by 17 cm.)
 Study for the picture in the Sheepshanks collection
 Study of a Donkey; on the same mount
 6 by 6 in. (15 by 15 cm.) (2)
 * * Both from the sale of Wilkie Collins.



No. 111.



No. 117.

J. CONSTABLE, R.A.

1776-1837.

111 Brighton Beach, 1824

Sepia and Indian ink 7 by $10\frac{1}{4}$ in. (18 by 26 cm.)

* * From the collection of Captain Constable.

[See ILLUSTRATION].

J. CONSTABLE, R.A.

1776-1837.

112 East Bergholt Church, with the tomb of Golding and Ann Constable, the parents of J. Constable, R.A.

Lead pencil 8 by $12\frac{3}{4}$ in. (20 by 32 cm.)

Drawn October 28, 1818

* * From the collection of Captain Constable.

J. CONSTABLE, R.A.

1776-1837.

113 Salisbury Cathedral

Black pencil $6\frac{1}{2}$ by 9 in. (16 by 23 cm.)

* * From the collection of Captain Constable.

J. CONSTABLE, R.A.

1776-1837.

114 Ploughing

Lead pencil $4\frac{1}{4}$ by 8 in. (11 by 20 cm.)

Engraved by David Lucas

* * From the collection of Mrs. Mackinnon, née Constable.

J. CONSTABLE, R.A.

1776-1837.

115 Brighton

*Pencil and wash, slightly coloured*7 by 10 $\frac{1}{4}$ in. (18 by 26 cm.)

Dated Sept. 1, 1824

* * * From Captain Constable's collection.

J. CONSTABLE, R.A.

1776-1837.

116 Harrow from the Fields at Child's Hill

*Pencil*6 $\frac{1}{4}$ by 9 $\frac{1}{4}$ in. (16 by 23 cm.)Dated "Sunday, Aug^t. 12, 1821"

* * * From Captain Constable's collection.

J. CONSTABLE, R.A.

1776-1837.

117 A Lugger, Brighton, 1824

*Pencil*7 by 10 $\frac{1}{4}$ in. (18 by 26 cm.)

* * * From Captain Constable's collection.

[See ILLUSTRATION].

J. CONSTABLE, R.A.

1776-1837.

118 Old Sarum from Durnford Downs

*Pencil*6 $\frac{1}{2}$ by 9 $\frac{1}{2}$ in. (16 by 24 cm.)

Dated July 26, 1820

* * * From Captain Constable's collection.

J. CONSTABLE, R.A.

1776-1837.

- 119 Drawing of a Mansion : Sunset sky

Pencil $4\frac{1}{2}$ by 7 in. (11 by 18 cm.)

* * * From Captain Constable's collection.

J. CONSTABLE, R.A.

1776-1837.

- 120 Brighton Beach

Pencil and wash 7 by $10\frac{1}{4}$ in. (18 by 26 cm.)

Dated Sep. 13, 1824

* * * From Captain Constable's collection.

J. CONSTABLE, R.A.

1776-1837.

- 121 Three Sketches on one mount.
- Pencil*

A. Golding Constable's House $2\frac{1}{4}$ by $3\frac{1}{2}$ in. (5.5 by 9 cm.)B. Framlingham Church, Suffolk $4\frac{1}{4}$ by 3 in. (11 by 7 cm.)C. The Vicarage at Fearing, Essex $3\frac{1}{4}$ by $4\frac{1}{2}$ in. (8 by 11 cm.)

J. CONSTABLE, R.A.

1776-1837.

- 122 Two Sketches on one mount.
- Pencil*
- (2)

A. East Bergholt looking towards Stoke 3 by 4 in. (8 by 10 cm.)

B. Farm House, East Bergholt $3\frac{1}{4}$ by $4\frac{1}{4}$ in. (8 by 11 cm.)

J. CONSTABLE, R.A.

1776-1837.

- 123 Two Sketches on one mount.
- Pencil*

A. Dedham $3\frac{1}{2}$ by $4\frac{1}{2}$ in. (9 by 11.5 cm.)B. Salisbury $3\frac{3}{4}$ by 5 in. (9½ by 13 cm.)

J. CONSTABLE, R.A.

1776-1837.

- 124 Two Sketches on one mount. *Pencil*
 Both at Flatford
 $3\frac{1}{2}$ by $4\frac{1}{2}$ in. (9 by 11.5 cm.) and $3\frac{3}{4}$ by 5 in. ($9\frac{1}{2}$ by 13 cm.)

J. CONSTABLE, R.A.

1776-1837.

- 125 A. A Landscape Study
Pencil $3\frac{1}{2}$ by $3\frac{1}{4}$ in. (9 by 8 cm.)
 B. A Landscape Study
Pencil $3\frac{1}{2}$ by 6 in. (9 by 15.5 cm.)
 Dated Aug. 2, 1812

J. CONSTABLE, R.A.

1776-1837.

- 126 A. A Landscape Study
Pencil $3\frac{1}{2}$ by $4\frac{1}{2}$ in. (9 by 11.5 cm.)
 B. A Study of a Bridge
Pencil $4\frac{1}{4}$ by 7 in. (11 by 18 cm.)

R. COSWAY.

1742-1821.

- 127 Emma Hart, afterwards Lady Hamilton, as the Goddess of Health
Pen and wash $9\frac{1}{4}$ by $7\frac{1}{2}$ in. (23 by 19 cm.)

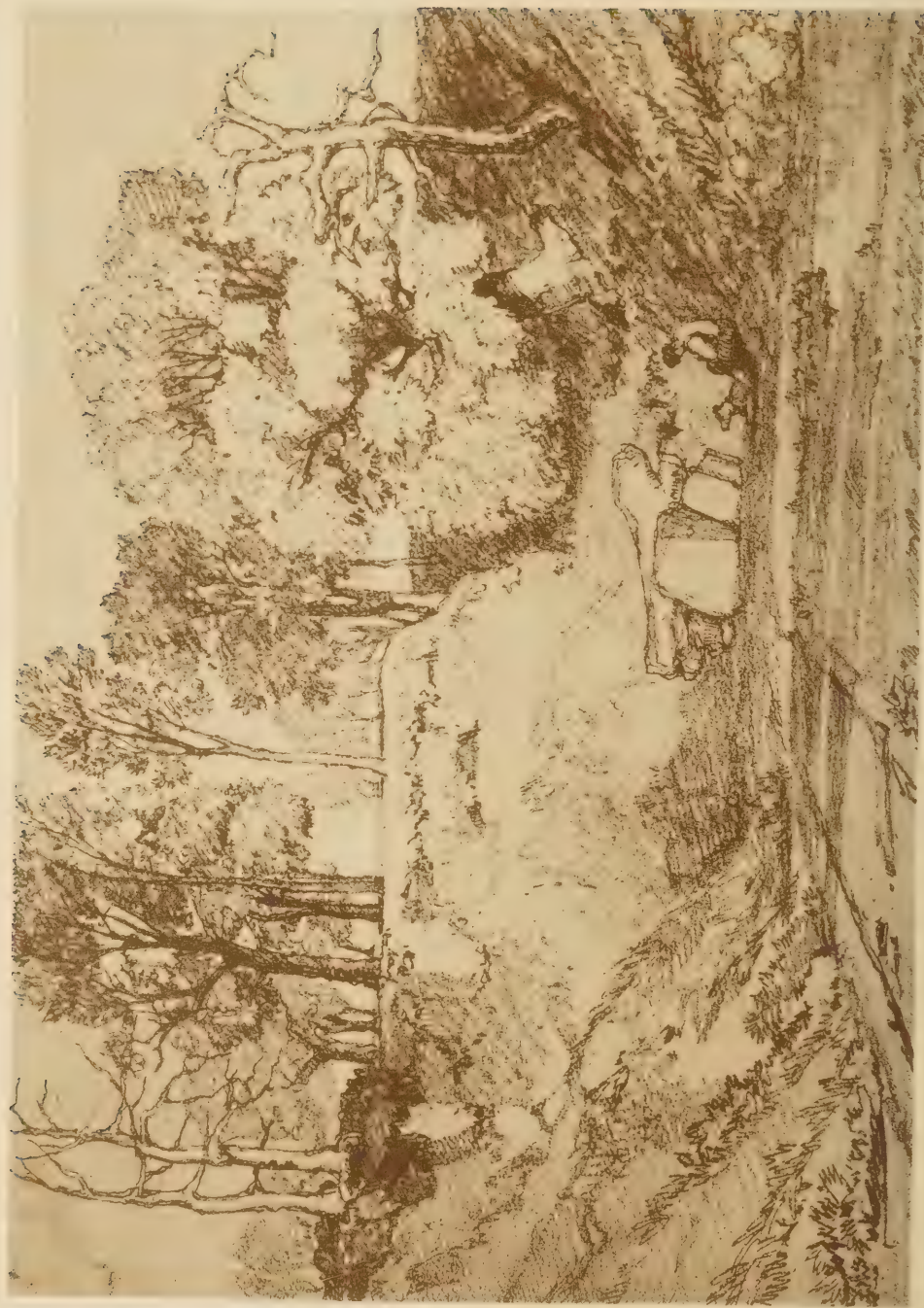
* * From the collection of the Honble. C. Greville.

J. S. COTMAN.

1782-1842.

- 128 A Landscape with figures on a road
Water-colour $6\frac{1}{2}$ by $9\frac{3}{4}$ in. (16.5 by 24.5 cm.)

* * Dr. Percy collection.



J. S. COTMAN.

1782-1842.

129 A View in a Gravel Pit

Pencil on buff paper

9¼ by 13 in. (23 by 33 cm.)

[See ILLUSTRATION].

J. S. COTMAN.

1782-1842.

130 Loddon, Norfolk

Pencil and wash

6¼ by 11 in. (16 by 28 cm.)

Engraved by E. Roberts in "Excursions through Norfolk in 1818."

Signed J. S. Cotman.

ALEXANDER COZENS.

Circa 1700-1786.

131 A View in a Mountainous Country

Sepia

9 by 12 in. (23 by 30 cm.)

Signed

* * Exhibited at Burlington Club, 1916. No. 23.

ALEXANDER COZENS.

Circa 1700-1786.

132 A Mountainous Valley

Sepia

9 by 12½ in. (23 by 31 cm.)

Signed

J. CRISTALL.

1767-1847.

133 A Country Girl in a sun-bonnet, seated

Water-colour

12½ by 9¾ in. (32 by 25 cm.)

Signed J. Cristall, 1816, Hurley, Berks.

[See ILLUSTRATION].

E. DAYES.

1763-1804.

- 134 View of the Erpingham Gate, Norwich
Pen and wash 18 by 10 in. (46 by 25.5 cm.)

J. DOWNMAN, A.R.A.

1750-1824.

- 135 Profile of a Young Woman to the left
Black chalk and wash Oval, 8 by $6\frac{3}{4}$ in. (20 by 17 cm.)

J. DOWNMAN, A.R.A.

1750-1824.

- 136 Portrait of Captain Downman, brother of the artist
Black chalk and wash 10 by 8 in. (26 by 21 cm.)
 [See ILLUSTRATION].

J. DOWNMAN, A.R.A.

1750-1824.

- 137 A Portrait of Mrs. Downman, wife of the above
 Inscribed Mrs. Cap. Downman, 1776
Black chalk and wash $9\frac{3}{4}$ by $7\frac{3}{4}$ in. (25 by 20 cm.)
 [See ILLUSTRATION].

J. DOWNMAN, A.R.A.

1750-1824.

- 138 Miss Storace, Singer ; profile to left
Black chalk and wash $8\frac{1}{4}$ by $6\frac{1}{4}$ in. (21 by 16 cm.)
 and an Engraving

H. EDRIDGE, A.R.A.

1769-1821.

- 139 Portraits of two Girls seated
Pencil and water-colour 12 by 15 in. (30 by 38 cm.)
 [See ILLUSTRATION].



No. 136.



No. 137.



No. 139.



H. EDRIIDGE, A.R.A.

1769-1821.

- 140 Quai de Paris, Rouen

*Pencil*11 by 17 $\frac{3}{4}$ in. (28 by 45 cm.)

Dated July 6, 1819.

H. EDRIIDGE, A.R.A.

1769-1821.

- 141 A Drawing of two Children ; the heads only finished

*Pencil and water-colour*8 $\frac{1}{2}$ by 6 $\frac{1}{2}$ in. (21 by 16 cm.)

W. ETTY, R.A.

1787-1849.

- 142 Study of two Nude Women, one seated, the other kneeling

Black chalk on buff paper 13 by 14 $\frac{3}{4}$ in. (33 by 37 cm.)

* * There is an unfinished portrait group by Sir Thos. Lawrence for which Eddy probably made this study.

[See ILLUSTRATION].

J. FLAXMAN, R.A.

1755-1826.

- 143 (A) A Study of an Italian Peasant Woman seated with two children

5 by 3 $\frac{1}{4}$ in. (12.5 by 8.5 cm.)

- (B) A Study of two Women seated and two children with a dog

Two, on one mount. Indian ink, 5 $\frac{1}{2}$ by 4 $\frac{1}{2}$ in. (14 by 11 cm.)

* * Both from Denman collection.

J. FLAXMAN, R.A.

1755-1826.

- 144 Mrs. Denman and Tulk Family

*Pencil*9 $\frac{1}{2}$ by 8 in. (24 by 20 cm.)

* * Denman collection.

J. FLAXMAN, R.A.

1755-1826.

- 145 A Study for a Monument

*Pencil and wash*7 by 10 $\frac{1}{4}$ (18 by 26 cm.)

JOHN GLOVER.

1767-1849.

- 146 A View in a mountainous valley

*Indian ink*10 $\frac{1}{2}$ by 16 $\frac{3}{4}$ in. (26.5 by 42.5 cm.)

* * * Dr. Percy collection.

W. HAMILTON, R.A.

1751-1801.

- 147 A Study of a Nude Model

*Pencil with colour*14 $\frac{1}{2}$ by 11 $\frac{1}{2}$ in. (37 by 29 cm.)

G. HAWKINS.

1810-1852.

- 148 South Porch of St. Paul's Cathedral

*Water-colour*11 $\frac{3}{4}$ by 9 $\frac{1}{2}$ in. (30 by 24 cm.)

Signed and dated 1833

[See ILLUSTRATION.]

F. HAYMAN.

1708-1776.

- 149 Interior of Dick's Coffee House

*Pencil, engraved*6 $\frac{1}{2}$ by 4 in. (16 by 10 cm.)

* * * Dr. Percy collection.



No. 148.



No. 152.



No, 151,

ROBERT HILLS.

1769-1844.

150 A Group of Deer

Water-colour

7 by 10 in. (18 by 25 cm.)

* * * Dr. Percy collection.

W. HOGARTH, R.A.

1697-1764.

151 The Card Players

Pencil

7 $\frac{3}{4}$ by 7 $\frac{1}{4}$ (19.5 by 8 cm.)

On the reverse, Study of a Woman

* * * Collection—J. H. Hawkins.

[See ILLUSTRATION].

J. HOPPNER, R.A.

1758-1910.

152 A Study for a Portrait of a Lady standing

*Black chalk and stump, heightened with white and red on
grey paper*

13 $\frac{3}{4}$ by 10 $\frac{1}{4}$ in. (35 by 26 cm.)

[See ILLUSTRATION].

OZIAS HUMPHREY, R.A.

1742-1810.

153 Miss Anna Williams of Ely, 1784, since married to Mr. Collins,
painter

Pencil

8 $\frac{1}{2}$ by 7 in. (21.5 by 17.5 cm.)

* * * Reproduced in Dr. Williamson's Life of the Artist.

T. HUTLEY.

154 Bath, 1812

Water-colour

7 by 10 $\frac{1}{2}$ in. (18 by 26.5 cm.)

* * * From Dr. Percy's collection.

J. C. IBBETSON.

1759-1817.

- 155 A Landscape with girls bathing

Water-colour

8 by 9 in. (20 by 22 cm.)

* * * Dr. Percy collection.

SIR THOMAS LAWRENCE, P.R.A.

1769-1830.

- 156 A Profile of Mrs. Siddons

Pencil and red chalk

3½ by 3 in. (8.5 by 8 cm.)

P. J. DE LOUTHERBOURG, R.A.

1740-1812.

- 157 A Riding Party on a heath

Sepia

8 by 12 in. (20 by 30 cm.)

Signed

JAMES MALTON.

Ob. 1803.

- 158 A Drawing of a Mansion

Water-colour

7½ by 10 in. (19 by 26 cm.)

Signed and dated 1789

* * * Dr. Percy collection.

[See ILLUSTRATION].

SIR J. E. MILLAIS, P.R.A.

1829-1896.

- 159 Figures on the Seashore

Pencil, pen, ink and wash

8 by 11½ in. (20 by 29 cm.)

* * * From the collection of T. O. Barlow, R.A.



No. 158.



SIR J. E. MILLAIS, P.R.A.

1829-1896.

160 A Girl kneeling at a table

Pencil $4\frac{1}{2}$ by $6\frac{1}{2}$ in. (11 by 16 cm.)

* * Engraved in "Once a Week."

SIR J. E. MILLAIS, P.R.A.

1829-1896.

161 "The Plague Cart at Elliant"

Pencil $4\frac{1}{2}$ by $6\frac{1}{2}$ in. (11 by 16 cm.)

Illustration to a Ballad by Tom Taylor. Engraved in "Once a Week."

G. MORLAND.

1763-1804.

162 A Head of a Soldier

*Black and red chalk*9 by $6\frac{3}{4}$ in. (23 by 17 cm.)

* * Benoni White sale.

[See ILLUSTRATION].

ALEXANDER NASMYTH.

1758-1840.

163 St. Peters from Monte Mario, done on the spot, 1783

*Pencil*5 by $8\frac{1}{4}$ in. (12 by 21 cm.)

G. S. NEWTON, R.A.

1795-1835.

164 A Study of a Lady seated

Black and red chalk $11\frac{1}{2}$ by $8\frac{1}{2}$ in. (29 by 21 cm.)

WILLIAM OWEN, R.A.

1769-1825.

165 A Landscape

*Water-colour*9 $\frac{3}{4}$ by 7 in. (25 by 18 cm.)

* * Dr. Percy collection.

A. W. PUGIN.

1812-1852.

166 Design for St. Alban's Church, Macclesfield

*Pencil*14 $\frac{1}{2}$ by 10 $\frac{1}{2}$ in. (37 by 27 cm.)

With Lithograph from it by Talbot Bury

* * Dr. Percy collection.

P. REINAGLE, R.A.

1749-1833.

167 A Landscape with deer

Black chalk and water-colour 9 by 12 $\frac{1}{2}$ in. (22.5 by 32 cm.)

T. ROWLANDSON.

1756-1827.

168 "The Social Day"

*Water-colour*5 $\frac{3}{4}$ by 9 $\frac{1}{2}$ in. (15 by 24 cm.)

Signed and dated 1812

Engraved 1816 (1)

[See ILLUSTRATION].

T. ROWLANDSON.

1756-1827.

169 A Landscape, with women bathing

*Water-colour*5 $\frac{3}{4}$ by 9 $\frac{1}{4}$ in. (14.5 by 23.5 cm.)



No. 171.



No. 168.



R. SMIRKE, R.A.

1752-1845.

170 A Study for "Reformation"

Indian ink

17½ by 12 in. (45 by 31 cm.)

* * * Dr. Percy collection.

A. STEVENS.

1817-1875.

171 A Study of a Figure for architectural sculpture

Red chalk

12½ by 9¾ in. (31 by 24.5 cm.)

On the reverse Studies in pencil

[See ILLUSTRATION].

A. STEVENS.

1817-1875.

172 A Study of a Woman

Red chalk

13 by 9 in. (33 by 22.5 cm.)

A. STEVENS.

1817-1875.

173 Studies on both sides of paper

Red chalk

15 by 10½ in. (37 by 27 cm.)

T. STOTHARD, R.A.

1755-1834.

174 The Confirmation

Water-colour

6¾ by 5¼ in. (17 by 13.5 cm.)

Engraved by Bartolozzi

* * * Dr. Percy collection.

T. STOTHARD, R.A.

1755-1834.

175 The Rape of the Lock, Canto II

Water-colour

4 by 3 in. (10 by 7.5 cm.)

Engraved

* * Dr. Percy collection.

T. STOTHARD, R.A.

1755-1834.

176 The Rape of the Lock, Canto III

Water-colour

4 by 3 in. (10 by 7.5 cm.)

Engraved

* * Dr. Percy collection.

T. STOTHARD, R.A.

1755-1834.

177 The Rape of the Lock, Canto V

Water-colour

4 by 3 in. (10 by 7.5 cm.)

Engraved

* * Dr. Percy collection.

T. STOTHARD, R.A.

1755-1834.

178 The Triumph of Amphitrite

Water-colour

7½ by 5½ in. (19 by 14 cm.)

Engraved by Bromley

* * Dr. Percy collection.

T. STOTHARD, R.A.

1755-1834.

179 "The Courtly Maid"

Indian ink

4½ by 2¾ in. (12 by 7 cm.)

Engraved in Novelists' Magazine, vol. 7. p. 94

* * Dr. Percy collection.



No. 182.



No. 183.

T. STOTHARD, R.A.

1755-1834.

180 The Prodigal Son

Water-colour

3 by 4 in. (7 by 10 cm.)

* * Dr. Percy collection. "An exquisite drawing, J. Percy,
Oct. 31, 1875."

T. STOTHARD, R.A.

1755-1834.

181 The Rape of the Lock

*Water-colour*7 by $5\frac{3}{4}$ in. (18 by 14 cm.)

Engraved. Pye's sale, 1874

* * Dr. Percy collection.

J. M. W. TURNER, R.A.

1775-1851.

182 View of a Sea Port

Indian ink on blue paper $5\frac{1}{2}$ by $7\frac{1}{2}$ in. (14 by 19 cm.)

Signed with initials

* * Greenwood sale.

[See ILLUSTRATION].

J. M. W. TURNER, R.A.

1775-1851.

183 Fishing Boats at Sea boarding a steamer

Indian ink on blue paper $5\frac{1}{2}$ by $7\frac{1}{2}$ in. (14 by 19 cm.)

Signed with initials

* * Greenwood sale.

[See ILLUSTRATION].

J. VARLEY.

1778-1842.

- 184 A View near York

Water-colour

7½ by 12 in. (19 by 31 cm.)

* * * From the sale of Mrs. C. S. Varley.

J. VARLEY.

1778-1842.

- 185 Carnarvon Castle

Water-colour

7½ by 11 in. (19 by 28 cm.)

* * * From the sale of Mrs. C. S. Varley.

[See ILLUSTRATION].

G. VERTUE.

1684-1756.

- 186 A Drawing of John Dryden, the Poet

Pencil, slightly tinted

6 by 4¼ in. (15 by 11 cm.)

* * * Collection—R. P. Roupell.

JAMES WARD, R.A.

1769-1859.

- 187 Milking

Pencil

7½ by 11 in. (19 by 28 cm.)

Signed J. W., R.A.

JAMES WARD, R.A.

1769-1859.

- 188 A Study of Two Calves

Water-colour

5 by 9 in. (13 by 22 cm.)

Signed J. W., R.A.



No. 185.

R. WEST.

189 "The Love Dream"

Pencil and wash

7 by 9 in. (17 by 23 cm.)

* * * Engraved by E. J. Dumée.

R. WESTALL, R.A.

1765-1835.

190 Breaking the Ice

Water-colour

21 by 16½ in. (53 by 42 cm.)

JAMES McN. WHISTLER.

1834-1903.

191 His own Portrait

Black chalk

7 by 5½ in. (18 by 14 cm.)

* * * Bought at Thibaudeau's sale, 1890.

SIR DAVID WILKIE, R.A.

1785-1841.

192 A Study for a Magdalen

Water-colour

11½ by 9½ in. (29 by 24 cm.)

Signed D. Wilkie, and dated 1840, July 22

* * * Collections—Col. Cunningham; Dr. Percy.

SIR DAVID WILKIE, R.A.

1785-1841.

193 Portrait of Mr. Nursey, a friend of Wilkie's

Black chalk and water-colours 14 by 11¾ in. (36 by 30 cm.)

Signed D. Wilkie, and dated Jany. 10, 1823

* * * J. C. Robinson collection.

SIR DAVID WILKIE, R.A.

1785-1841.

- 194 Reading the News of the Battle of Waterloo

*Pen and ink*4 by 7 $\frac{1}{4}$ in. (10 by 18 cm.)

[See ILLUSTRATION].

SIR D. WILKIE, R.A.

1785-1841.

- 195 Grandmother's Visit

*Water-colour*7 by 7 $\frac{1}{4}$ in. (18 by 18.5 cm.)

Signed D. Wilkie, 1839

SIR D. WILKIE, R.A.

1785-1841.

- 196 A Girl looking out of a window

*Black chalk and wash*8 $\frac{1}{2}$ by 5 $\frac{1}{4}$ in. (21 by 13 cm.)

Signed D. Wilkie, 1824

PENRY WILLIAMS.

1798-1885.

- 197 A Sleeping Child

*Pencil and wash, on tinted paper*7 by 10 $\frac{1}{2}$ in. (17.5 by 27 cm.)

R. WILSON, R.A.

1714-1782.

- 198 View in Italy

*Black chalk on grey paper*11 by 16 $\frac{3}{4}$ in. (28 by 42 cm.)

* * * Collection—Paul Sandby.

END OF SALE.



No. 194.

